

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 2.]

SATURDAY, JANUARY 9, 1858.

[PRICE 3D.

Musical Announcements.

HER MAJESTY'S THEATRE.

Piccolomini, Spezia, Luchesi, Belletti, Aldighieri, Vialletti, and Giuglini.—Lucia, and Il Trovatore.—Extra Nights.—The order of performance will be as follows:—THIS EVENING, Saturday, January 9, LUCIA DI LAMMERMOOR.

In consequence of the favour with which the successive representations have been received by enthusiastic audiences, IL TROVATORE will be repeated on Tuesday next, January 12.

Prices:—Pit stalls, 12s. 6d.; boxes (to hold four persons), pit, and one-pair, £2 2s.; grand tier, £3 3s.; two-pair, £1 5s.; three-pair, 15s.; gallery boxes, 10s.; gallery stalls, 3s. 6d.; pit, 3s. 6d.; gallery, 2s. Applications to be made at the box-office at the theatre.

HER MAJESTY'S THEATRE.

Her Majesty the Queen has graciously signified her intention of honouring with her presence a series of FOUR FESTIVAL PERFORMANCES, intended to be presented at the period of the approaching nuptials of Her Royal Highness the Princess Royal with His Royal Highness the Prince Frederick William of Prussia.

The general arrangements are under the direction of Mr. Mitchell, in co-operation with Mr. Lumley, and favoured by the assistance of the following managers of the metropolitan theatres:—Mr. Smith, Theatre Royal, Drury-lane; Mr. Buckstone, Haymarket Theatre; Mr. Webster, Adelphi Theatre; Mr. Harrison and Miss Pyne, Lyceum Theatre; Mr. Robson and Mr. Emden, Olympic Theatre; and Mr. Phelps, Sadler's-wells Theatre.

The programme will comprise the following entertainments:—On Tuesday, Jan. 19, MACBETH (produced under the direction of Mr. Phelps). Macbeth, Mr. Phelps; Lady Macbeth, Miss Helen Faucit. With Locke's incidental Music (under the direction of Mr. Benedict). And Mr. Oxenford's farce of TWICE KILLED, in which Mr. and Mrs. Keeley will perform.

Thursday, Jan. 21, Balfe's new opera, THE ROSE OF CASTILE: by Miss Pyne, Mr. Harrison, Mr. Weiss, and the Operatic Company of the Lyceum Theatre. Conductor, Mr. A. Mellon. With a Comic Afterpiece.

Saturday, Jan. 23, an Italian Opera: by Mdlle. Piccolomini, Signor Giuglini, and the principal Artists of Mr. Lumley's Theatre. And a Festival Cantata, composed by Mr. Howard Glover. With a Ballet Divertissement.

Fourth Performance.—An English Comedy: by Mr. Buckstone's company, of the Haymarket Theatre. And an Afterpiece, in which Mr. Wright and Members of the Adelphi Company will perform.

Admission to the pit (for which a limited number of tickets will be issued), half-a-guinea; gallery stalls (reserved and numbered), 6s.; gallery, 3s. Applications for boxes, orchestra stalls, and tickets to be made at the box-office of the theatre; and at Mr. Mitchell's, Royal Library, 33, Old Bond-street.

BIRMINGHAM MUSIC HALL.

Arranged to Accommodate 2,000 Persons.

The Public is respectfully informed that the CHARGES for the HALL, during the present year, will be at the following rates:—

	s.	d.
For Concerts, Public Balls, Entertainments, and Exhibitions	5	0
For Lectures, Private Evening Parties, and Charitable Meetings	3	10
For Dinners, including the use of large Cooking Apparatus	7	10
For the use of the Organ	2	0

Special Arrangements will be made for Engagements of two or more days.
JAMES CRANSTON, Secretary pro tem.
2, Bennett's Hill, Birmingham,
January 6, 1858.

MR. J. W. MORGAN,

TENOR VOCALIST,
Address—The Cathedral, Rochester.

A Gentleman, with a light Bass Voice, is desirous of an occasional evening ENGAGEMENT to assist in glee, part-songs, &c. Address, S.J., care of Mr. Fletcher, 2, High-street, Camberwell.

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BASS and CONTRALTO,
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Miss JULIA BLEADEN has Removed to 34, ALFRED-PLACE, BEDFORD-SQUARE.

THE MUSIC OF THE CHURCH.—

A LECTURE on the above interesting subject will be delivered at the WALWORTH LITERARY INSTITUTION, Carter-street, Walworth, on Monday Evening, January 11th, commencing at eight o'clock, by Mr. W. C. FIDLY, organist of St. Peter's Church, Walworth, assisted by a Choir including several of the Choristers and Lay Vicars of St. Paul's Cathedral. Tickets for the reserved seats, 2s.; for the body of the hall, 1s.; and for the gallery, 6d. Each may be had of Mr. Sach, librarian of the institution, Keene's-row, Walworth-road.

ROYAL ACADEMY OF MUSIC.—

The Lent Term commences on Monday, January 18th, 1858. Candidates for admission must attend at the Institution, for examination, on Saturday, January 16th, at 3 o'clock.

By order of the Committee of Management,
J. GIMSON, Secretary.

Royal Academy of Music,
Tenterden-street,
January 9, 1858.

ST. ANDREW'S CHURCH, Wells-st.

CHOIR BOYS.—WANTED immediately, Two or Three BOYS, clever, and well-skilled in the knowledge of Music, with good soprano voices, and able to read Music at sight. Remuneration—£13 per Annum, with a sound and Classical Education.

For further particulars apply to the Rev. C. A. WICKES, Precentor, 46, Berners-st., Oxford-st., W.

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

Parish of St. Leonard, Shoreditch.—

December 24, 1857.—ELECTION of an ORGANIST.—Notice is hereby given, that at a Public Vestry and Meeting of the Ratepayers and Parishioners of this Parish, held on the 18th instant,

The Rev. T. S. EVANS, M.A., Vicar, in the chair; It was resolved, on the motion of Mr. G. Pearce, seconded by Mr. J. Lough:

That an Organist be elected for the Parish Church, in the place and stead of Mr. Wm. Giles, deceased, at a salary of £40 per annum.

All applications and testimonials must be forwarded to the Vestry Clerk, Workhouse, Kingsland-road, Shoreditch, on or before the 9th day of January next, after which date they cannot be entertained. Due notice will be given of the time and place for carrying out the election.

Resolved, on the motion of Mr. G. Pearce, seconded by Mr. Wild, and carried unanimously:

That this Public Vestry condole with Mrs. Giles and family upon the heavy loss sustained by the death of her husband, and express their high esteem of his talents and character.

EDWARD VANN, Vestry Clerk.

Musical Publications.

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THE HANDEL FESTIVAL.—1s. 4d.—

The Festival Edition of MESSIAH (from Mozart's Score, complete) arranged by John Bishop, of Cheltenham, folio, 4to, 1s. 4d.—Also, the Handbook Editions, Imperial 8vo., of MESSIAH, JUDAS MACCABEUS, and ISRAEL IN EGYPT, each (complete, with Book of Words), 2s. Ask for ROBERT COCKS AND CO.'S ORIGINAL TWO SHILLING HANDBOOKS.

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With eight stops	24	"
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To the Music Trade and Profession.—

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NOTICES, &c.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the remittance may not have come to hand.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city newsvendors, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 6d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.
Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.
Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

E. H. H.—Your composition shall receive early attention.

THE MUSICAL GAZETTE

SATURDAY, JANUARY 9, 1858.

THE officially-announced representations of tragedy, comedy, English and Italian opera, to take place at Her Majesty's Theatre, under the express and immediate patronage of the Queen, present some features of exceeding oddness. It is passing strange to peruse the serious statement that Her Majesty has graciously signified her intention of being present at the entertainments to be given the week after next, and to find that the name of the Director of the Court Theatricals is absent from the list of managers, whose co-operation has been promised in carrying out performances of such importance. In the original announcement, which appeared in the principal daily journals of Monday last, the name of Mr. E. T. Smith was likewise not to be found, but the following remonstrance, addressed to the morning papers of Tuesday, procured the addition of his name:—

SIR,—In most of the journals of this day appear the particulars of the theatrical performances to take place at Her Majesty's Theatre on the occasion of the marriage of the Princess Royal. It is there stated that Mr. Mitchell has received the co-operation of Mr. Webster, Mr. Buckstone, Mr. Phelps, Mr. Robson, &c., in forwarding his views. I think it due to myself to state that I was the first London manager who, by letter and in person, offered that gentleman every co-operation and assistance in my power, placing unreservedly at his disposal my dramatic company and the resources of my establishment.

An obvious act of discourtesy is done to myself by the announcement referred to, coming from what source it may, and as it might lead my numerous friends—the public—to believe I had not been equally willing with my brother managers to assist in the general object and festivity on the occasion in question, I lose not a moment in making this statement, which I shall really feel obliged if you will find room for in your influential journal.

I am, Sir, your faithful servant,
Jan 4. E. T. SMITH.

All but the mentally blind will perceive that the rejection of Mr. Smith's assistance was owing to the fact of that gentleman having been at loggerheads with the Court some months back. Our readers cannot fail to recollect the circumstance of Mr. Chas. Mathews having been required to form one of the dramatic company at Windsor Castle, while he was under engagement at Drury-lane, and the refusal of Mr. Smith to dispense with his services on the evening in question, on the ground, we believe, that if Her Majesty would not patronize his theatre with her occasional presence, it could not be expected that he should deprive himself and the public of his principal actor for even a single evening. Mr. Smith was bold, but we will not allow ourselves to be considered disloyal when we say that he was in the right. Whether it was a politic step to oppose the wishes of Her Majesty,

even in the case of a light dramatic entertainment, is a different matter, and concerns Mr. Smith alone, but we think that the lessee and manager of the great national theatre was entitled to his feelings of annoyance and vexation at the withholding of the Royal patronage. He has now shown his desire to assist at a sort of Court solennité, and we are pleased to find his name enrolled amongst the co-operators.

The absence of the names of Mr. and Mrs. Charles Kean from the scheme is difficult to account for. Rumour distinctly states that the Oxford-street manager expressly declined to assist in a private commercial speculation. One story is good, and another told. It may be that Mr. Charles Kean did not choose to appear as a *collaborateur* in a series of representations before the Court, after having had the entire management of everything theatrical at Windsor Castle. Still, it is devoutly to be regretted that, in a matter where the best appearance should be made before a large circle of distinguished foreigners, there should be such variance as to deprive representations on such a scale of the important aid of some of our chief actors.

In the English operatic department are some equally odd features. An English opera represented nightly at the Lyceum without Sims Reeves as the principal tenor, is all very well; but when we are supposed to exhibit to our foreign neighbours the metal of which our vocalists are made, Mr. Harrison is not the sample to bring forward. No one can dare to accuse us of disrespect to Mr. Harrison, when we say that he is not Sims Reeves; and, if Balfe's new opera were to be represented with the very best possible cast, there can be no one in all England so infatuated as to deny that Sims Reeves should be the selected tenor. But, alas, it appears that the artistic completeness of the performances is not to be studied. We are to exhibit an English opera, as good an one of its kind as could be written by any living English composer, and the performers are, forsooth, to be necessarily those with whom the opera has been associated. The Pyne and Harrison company have reason to be proud of the *Rose of Castile*. It was written for them, and they have played it for many nights with triumphant success. But we do not want "Companies" at such grand festival performances as we see announced. We want the best soprano, the best tenor, the best bass, &c., and, because the best soprano is selected from one particular theatre, that is no reason why the tenor should come from the same house, unless he be the king of English tenors. We fear there is a good deal of "shop" about these forthcoming festival performances.

SALE OF MESSRS. JULLIEN AND CO.'S MUSIC, COPYRIGHTS, LITHOGRAPHIC STONES, PLATES, &c.—A sale of the copyrights, lithographic stones, plates, &c., of Messrs. Jullien and Co., at the auction rooms of Messrs. Foster, Pall-mall, occupied two days, on each occasion there being a large attendance of music-sellers, and members of the operatic and dramatic world. There were 510 lots, and among them were 20,000 music-plates, with several pianofortes by Broadwood, Collard, Bard, &c.; with some cornets-à-piston by Antoine Courtois. The lots were to be sold as per plate, and each lithographic stone of an illustrated work was considered as a plate; while the printed stock belonging to each set of plates was to be taken, if with plain title, at 7s. per 100 sheets; and if with illustrated title, at 10s. per 100 sheets. The songs, dance-music, &c., as were already published in *Koenig's* and the *Orchestral or Military Journal*, were to be sold, subject to the right to reprint and publish the same in all or either of the said works. The property included Macfarren's Universal Library of Pianoforte Music, the Journal for Cornet and Pianoforte, or Cornet Solo, composed and arranged by Hermann Koenig; English songs, Italian Songs, and Melodies of Scotland, Moment of Leisure, &c. Among the last was "Havelock's March," for which there were several bidders. Though there were many competitors for each lot, the whole stock on the average produced only about trade prices.



The following music has been performed at the Palace during the week:—

By the band of the Royal Horse Guards:—

Overture, <i>Lodoiska</i>	Cherubini.
Duett, <i>Vopros Siciliennes</i>	Verdi.
Quadrille, "Juno"	Farmar.
Descriptive Fantaisie, "Ocean Voyage"	Bohme.
Galop, "Malakoff"	Laurent.
Overture, <i>Telou</i>	Reissiger.
Pot-pourri, Tolf, Sanger	Crusell.
Valse, "Dream of the Ocean"	Gungl.
Galop	Luhner.
Overture, <i>Preciosa</i>	Weber.
Selection, <i>Semiramide</i>	Rossini.
Quadrille, "Court of St. James's"	D'Albert.
Selection, <i>J'etais Roi</i>	Adam.
Galop, Excursion	Montgomery.

By the band of the Scots Fusileer Guards:—

Pas Redoublé	Delara Bright.
Overture, <i>Oberon</i>	Weber.
Valse, <i>Fleur-de-Lis</i>	Boose.
Selection, <i>Ernani</i>	Verdi.
Polka, <i>Fanny Elssler</i>	Fahrbach.

By Her Majesty's private band:—

Overture, <i>Le Philtre</i>	Auber.
Lieder ohne Worte	Mendelssohn.
Selection, <i>Rigoletto</i>	Verdi.
Bolero, <i>Fanchonnette</i>	Clapissou.
Overture, <i>Heimkehr aus der Fremde</i>	Mendelssohn.
Aria, <i>Marie</i>	Hérold.
Chorus, <i>Nachtlager</i>	Kreutzer.
Selection, <i>Haydee</i>	Auber.

Metropolitan.

On the 28th ult. a concert was given by the Hammersmith Literary Institute. The vocalists were Miss Rycroft, Miss Isabella Hunt, Mr. G. Stark, and Mr. Oliver, assisted by a small chorus. Miss Rycroft sang the ballad "I cannot mind my wheel, Mother," and the popular cavatina "I'm a merry Zingara"—the former with much feeling, the latter with the requisite playfulness and vivacity. Miss Isabella Hunt gave "I love the merry sunshine" in a manner that called forth the warm plaudits of the audience; she was also very successful in "Home, sweet home," in which she displayed a depth of feeling and purity of voice which are evidently the result of careful study, and we are only sorry that she did not attempt something really good. If this young lady will put herself under judicious training we predict for her a successful future. Mr. G. Stark had the temerity to attempt the hackneyed and threadbare "Cavalier:" we had hoped this personage (the Cavalier, not Mr. Stark) had "gone to Hong-Kong" never more to return. His next song was Wrighton's "Postman's knock," which, although of more recent date than the preceding, was even worse, for there is not a spark of talent or originality in it: the composer has evidently taken it from "The ivy green," only that it is not so pretty. Mr. Stark also joined Miss Hunt in Fioravanti's "Singing lesson," which was encored. This gentleman is not one of "nature's gifted ones;" he has a most unpleasant nasal twang, which no study can entirely remedy. Mr. Oliver gave "The man-at-arms" and a buffo song, "Alonzo the brave," and was encored in the latter. The choir were successful in the new version of "The hardy Norseman," "Down in a flow'ry vale," "Sleep, gentle lady," and "All among the barley," not so in Neithardt's arrangement of "Blue bells of Scotland," "Take thy banner," and G. W. Martin's "Echo," where smoothness and equality of tone were much wanting; and in "The chough and crow" there was a similar want of decision. "God save the Queen" brought the concert to a conclusion.

We trust that the next concert will consist of music of a more sterling character. Mr. J. Hunt, at the *baton*, and Signor Anelli, at the pianoforte, officiated with their accustomed ability. LAMBETH CHORAL SOCIETY.—The second private concert of the present season took place at the Horns Assembly-room, Kennington, on Tuesday evening last. The programme included the following concerted pieces:—"Let all who love gladness" (Weber), "Hark, the lark" (Cooke), "Departure" (Men-

delssohn), "The cloud-capt towers" (Stevens), "Furl up the flag" (J. Coward), "Who shall win" (Pearsall), "All among the barley" (E. Stirling), "The last rose of summer," "In going to my lonely bed" (Edwardes), "Beware" (Hatton), and "My mistress is as fair as fine" (Bennet). This selection was varied with some pleasing songs, of which the following were encored:—"Ever of thee," Hatton's "King Christmas," Lover's "Mother, he's going away," "The wanderer," and "Phyllis is my only joy." The most unanimous applause was bestowed upon the very excellent version of "The wanderer," by a Miss Jones. Hobbs's song was burlesqued, and was encored, evidently by the friends of the vocalist, whose name did not transpire. Mr. Marcellus Higgs was at the pianoforte, and Mr. James Coward conducted. The books of the words informed us that the words of "Airy, fairy Lilian," were by Beuthin. We were under the impression that they had proceeded from the pen of one Tennyson.

LIMEHOUSE CHORAL SOCIETY.—The second concert of the season took place on Tuesday the 5th instant, at the National School-room, Copenhagen-place, when Handel's *Messiah* was performed by a band and chorus numbering nearly a hundred performers. Principal vocalists, Miss Pownall, Miss Roland, Mr. Morgan, (of Rochester Cathedral,) and Mr. Crome. Conductor, Mr. Hodd. Trumpet, Mr. R. J. Ward. The oratorio was very effectively rendered, and gave great satisfaction to the large audience assembled. "Thy rebuke," and "Behold and see," sung by Mr. Morgan, obtained a unanimous encore, and the trumpet obligato to the great bass song was well played by Mr. Ward and very much applauded. Handel's *Samson* is to be the next performance.

CRYSTAL PALACE.

The following is the return of admissions to the Crystal Palace for six days, from January 1 to 7:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Dec. 1	(1s.)	5,159	697	5,856
Saturday	" 2	..	3,157	1,173	4,330
Monday	" 4	..	2,320	404	2,724
Tuesday	" 5	..	2,010	300	2,310
Wednesday	" 6	..	3,243	680	3,923
Thursday	" 7	..	1,354	578	1,932
			17,243	3,832	21,075

Theatrical.

ADELPHI.—We have this week again got among some of the best things of the season. The pantomime, *Cupid and Psyche*, is the best that we have yet seen at this theatre. The story will be found printed on the bills. The three principal figures in it are Venus (Mrs. Billington), and Cupid and Psyche (Miss Wilmot and Miss Keeley). The sorrows of the lovers in this beautiful allegory are depicted with that pathos peculiar to the season, that inclines the hearer to follow the example of the clown on similar occasions, and wipe his eye with his toe. Venus is indignant at her scapegrace son making such a low (earthly) matrimonial connection, and, in her disguise as the sybil, unlooses her tongue on Psyche, threatening her with a visit from the Furies if she does not give up her lover; but on Jupiter's interference the offended deity is obliged to be satisfied with the revenge of turning them into harlequin and columbine, the change being one of character only, the performers remaining the same. We must not expect professional feats from unprofessional artists; both ladies danced with a quiet and unaffected grace which, with the above proviso, would have satisfied the most exacting of critics. Curiosity may certainly be gratified at the practice adopted at this theatre, of giving the harlequin and columbine their primitive costume in that of the last century; but of all the offences of the kind which tyrannous custom ever committed against nature and good taste, none ever exceeded the abortive and shapeless costumes of that period. However, the huge cauliflower on Miss Keeley's head certainly did not succeed in making her look unpretty, nor could the heap of powder and pomatum, with the little shapeless cocked hat at top, on the head of Miss Wilton, do the mischief they might have done had they surmounted less comely features. But justice must award the "apple" on this occasion to Mrs. Billington (a new engagement), who displays some professional ability, as

well as an ample share of beauty, both of face and form. The harlequinade is unusually good. The feats of Mr. Henderson (the clown) would alone make the pantomime worth seeing. His performances on the slack wire are excellent, but his somersault over the heads of a double file of soldiers with fixed bayonets, is astonishing. Mr. Beckingham is the pantaloone, and M. Le Barr is Polichinelle (or Punch), and in displaying some of the lurking humour of that popular personage, is a good substitute for the more mechanical feats of the sprites. The excellent *corps de ballet* contribute their exertions to the general effect. Meantime Mr. Henderson is likely to have a canine rival in one of M. Desarais' dogs, who leaps over four chairs set back to back, with a paper hoop at the top of them.

SADLER'S WELLS.—The story of *Beauty and the Beast* has been put into requisition for the Islingtonian holiday folks, and makes a fair introduction to the pantomimic fun. The first scene presents us to half a dozen old women (Mother Bunch and her companions), who ride on broomsticks; but presently there occurs a row among them, and they are just going to lay their brooms about each others heads, when the Fairy, "Little Goody Two Shoes" (Miss Eva Brent, a very young lady with a pretty voice), makes her appearance, and declares that she will give "her pupils" a pantomime for their "good behaviour," and allows the old women a voice in choosing the subject—not, let us hope, for their "good behaviour." Here follows a *tableau vivant*, emblematic of sundry popular tales—Jack the Giant-killer, the Yellow Dwarf, Puss in Boots, &c. These are all rejected—the choice falls on *Beauty and the Beast*, and the story begins. Beauty (Miss Caroline Parkes) has two sisters (for the knowledge of whose sex, we were however obliged to consult the bill), and a merchant papa, who, hearing of the panic in the city, is obliged to hurry there to take care of his credit, and promises to bring each of his daughters a present when he returns. "Beauty" requests a rose. The merchant is benighted in a forest amidst the snow, but presently finds himself transported to the "Boudoir" of the "Beast," who is, in fact, the transformed prince Azor. Here the merchant's hunger is satisfied with a sumptuous repast; but, gathering the promised rose for his daughter, he mortally offends his host, who, making his appearance with a regiment of dragoons, threatens him with instant death if he does not make his daughter take his place, which is accordingly done, and Beauty thus becomes united to the prince, who has, in the mean time, been disenchanted and restored to his proper form. The transformation takes place in "Beauty's Nuptial Bower," a scene exquisitely designed, executed, and appointed. Here we are introduced to our old pantomimic acquaintances, Messrs. Fenton, Deulin, Naylor, and Miss Parkes. Mr. Deulin has two sons to assist him, in the characters of sprites; but the most mirth-moving performer of the whole group is his youngest son, not more, apparently, than four or five years old. This very juvenile performer, equipped in the dress of a clown, is puffed and padded to the size of an infant Falstaff, and in his vain attempts to imitate his compeers, runs, tumbles, and rolls about the stage in a manner irresistibly comical. Among the hits is a *pas de deux* (in character) by Miss Parkes and Mr. Fenton, to the melody of the Muleteer's song, with the accompaniment of the whip, &c. The best scene, in a pictorial sense, is the view of the new Italian Opera House. The machinery worked well, as it always does here, from the first night, and the pantomime is of moderate length—a commendable feature.

PRINCESS'S THEATRE.—In consequence of the sudden indisposition of Mr. Charles Kean, the tragedy of *Hamlet*, which was to have been performed on Monday night, was unavoidably postponed.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle,

5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—Private boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.; stalls, 6s.; dress circle, 5s.; upper boxes, 4s.; pit, 2s.; gallery, 1s.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted unite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE SEASON.

- Jan. 19.—*Macbeth* at Her Majesty's Theatre.
- " 21.—*The Rose of Castile* at Her Majesty's Theatre.
- " "—Mr. Leslie's Choir, concert, St. Martin's Hall, evening.
- " 23.—Italian opera at Her Majesty's Theatre.
- " 23.—State visit of Her Majesty, the newly-wedded Royal Pair, and the Court to Her Majesty's Theatre.
- Feb. 2.—Mr. Hullah's second orchestral concert, St. Martin's Hall.
- " "—Third private concert of the Lambeth Choral Society.
- " "—Miss Arabella Goddard's first *soirée*, at her residence.
- " 9.—First winter *soirée* of the Musical Union, Hanover-square.
- " 16.—Mr. Hullah's third orchestral concert, St. Martin's Hall.
- " 16.—Miss Arabella Goddard's second *soirée*, at her residence.
- " 23.—Second winter *soirée* of the Musical Union, Hanover-square.
- Mar. 2.—Miss Arabella Goddard's third *soirée*, at her residence.
- " 9.—Third winter *soirée* of the Musical Union, Hanover-square.
- " 23.—Fourth winter *soirée* of the Musical Union, Hanover-square.
- May 12.—Royal Botanic Society's Exhibition, 2.
- June 2.—Royal Botanic Society's Exhibition, 2.
- " 23.—Royal Botanic Society's Exhibition, 2.

Provincial.

BRADFORD.—THE "MESSIAH" AT ST. GEORGE'S HALL.—On Tuesday evening the ever new and delightful oratorio, the *Messiah*, was given at St. George's Hall. The vocalists were Mrs. Sunderland, Miss Wheeler, Miss Illingworth, Miss Newbound, Mr. W. Coates, Mr. T. Ackroyd, Mr. Wilson, and Mr. Lambert. The chorus consisted of the entire strength of the Bradford Festival Choral Society, and numbered nearly two hundred voices. Mr. J. Burton was organist, and Mr. Jackson conductor. Mrs. Sunderland was in splendid voice; she sang capitally throughout the evening. "I know that my redeemer liveth" was an exquisite performance, and most rapturously applauded. Miss Newbound's efforts were received with much approbation, though her voice appears too small for so large a room as St. George's Hall. Mr. Wilson sang the opening recitative "Comfort ye," and the aria "Thou shalt dash them," with considerable taste and spirit. Mr. Lambert, who made his *début* before a Bradford audience, was warmly applauded in the songs "Behold darkness," and "Why do the nations." The other soloists, Miss Wheeler, Miss Illingworth, Mr. Coates, and Mr. Ackroyd, received a due meed of approbation. The chorus, under their talented conductor, displayed their accustomed ability, and the massive and beautiful choruses were rendered with that power and precision which have made the Yorkshire chorus singers famous throughout the kingdom. The audience

appeared well pleased, and the performance may be considered as very successful.

M. Jullien gave a concert in St. George's Hall, on Wednesday evening, and attracted a large audience, numbering upwards of 3,000 persons. Madame Grisi was announced to appear, but owing to the numerous unfortunate apologies for non-appearance hitherto made to Yorkshire audiences by this great singer, doubts were naturally entertained as to her appearance on this occasion. However, she *did* sing, and in a manner, too, that will leave a lasting impression on all who heard her. English songs as well as Italian scenes were given with a character and intelligence quite soul-stirring. The pieces played by M. Jullien's band included a selection from *Don Giovanni*, and other compositions by Mozart, and these the audience was delighted with. Noisy quadrilles and other dance-music, by the great caterer himself, pleased a certain section of the large auditory amazingly.

BELFAST.—CONCERT FOR THE INDIA RELIEF FUND.—A morning concert recently took place in the Music-hall, in aid of the Indian Relief Fund—the artists on the occasion having all volunteered their services free. Announced as the performance was under the patronage of several noble ladies of great influence, we expected that their countenance, as well as the object to which the proceeds were to be devoted, would have collected a crowded house. We were, however, disappointed, to say the least, to find that, for so praiseworthy and humane a purpose, only about 100 people could be brought together—even with the attraction of good music. Heterogeneous as was the orchestra, it performed with remarkable accuracy and precision the selections with which it was entrusted. In all its parts, it was worthy of the highest commendation; but, as we are accustomed, and not without cause, to reflect unpleasantly, especially on the basses in our local musical efforts, it is only fair to say that, for once, this department of the orchestra—both stringed and wind—was fully up to the mark. The programme of the concert introduced several novelties. The "Concert Stück" solo on the pianoforte, by Mrs. F. J. Robinson, was executed by the lady with all the dash and vigour which that lively composition demands; and the orchestral accompaniments with which it was aided contributed in no small degree to heighten its effect. An overture by Mr. Aldridge—full of originality and character, and a solo on the pianoforte by Mr. W. V. Barry—a kind of *olla podrida*—were very happily rendered. The overture displayed freshness of thought; and Mr. Barry's "Morceau de concert," as it was styled, showed his exuberance of fancy, and his keen appreciation of harmonic effects. Mrs. E. B. Harper, who gave "It was a knight," from the popular *Martina*, afterwards sang, "O say, when thou art far away." This is a very pretty composition by Mr. Harper, and well suited to the drawing-room, as it is within the compass of the most moderate voice. The singing of the lady, combined with the melody of the air, gained for the song cordial applause. It would be an injustice to omit mention of Signor Pompei's delivery of the "I miei rampolli," from *Cenerentola*. It was given with such true artistic fervour as to command the only encore vouchsafed during the concert; and the Belfast public are rather indiscriminate, now and then, in their encores. His performance on that difficult instrument, the oboe, was as much admired as his singing. Mr. Aldridge, we should mention, conducted the performance; Mr. Harper and other gentlemen assisting as pianists.

HOLLINGWOOD (near Manchester).—On Sunday last the organ in St. Margaret's Church, Hollingwood, was re-opened by Mr. J. Lees, organist of the parish church, Oldham. The above instrument has undergone a thorough renovation, and, amongst other additions, is included a set of bourdon pedal pipes, two octaves and a third (CCC to E). The work has been done by Mr. G. Wood, of Middleton, near Manchester. The choir, assisted by a numerous chorus, performed "Lo! my Shepherd" (Haydn), "For unto us a child is born," and "Worthy is the Lamb."

Mr. Lees played several pieces from the works of Handel, Mendelssohn, &c.

LEEDS.—MISS NEWBOUND AND MASTER TILNEY'S ANNUAL CONCERT.—On Wednesday evening the 30th ultimo, Miss Newbound, the well-known Yorkshire contralto, and Master Walter Tilney, pianist, gave their first annual dress concert in the Music-hall, before a full and fashionable audience. The young artists, who are both pupils of Mr. Spark, were assisted by Mrs. Weiss, Miss Helena Walker, Mr. Spark, and the members of the

Madrigal and Motet Society; Mr. Spark being the director and accompanist. The first piece selected by Miss Newbound (who, by the way, is still in her "teens,") was Mozart's exquisitely pathetic aria, "L'addio," than which a better could not have been chosen to exhibit the fine, full, fresh voice given to her by nature; or the good taste and musicianly skill imparted by her instructor. The applause which greeted Miss Newbound on her entering the orchestra, and at the close of her song, was sufficient to indicate the popularity she has already earned. Hummel's difficult and brilliant Tyrolean air with variations was also sung with considerable success and was encored; but time and study are yet required ere Miss Newbound will be able to interpret such a florid *morceau* in a manner equal to our first contraltos. In Hime's song "Something to love me," the young *beneficiaire* was inclined to force her voice in the lower register—a practice which we hope she will guard against, for the notes so produced become coarse and offensive. Mrs. Weiss sang with great spirit in the selection from Macfarren's charming cantata "May-day," in which she was admirably supported by the chorus. With her talented husband she sang the duet "O du geliebte," which was one of the treats of the evening. Miss Helena Walker, who made her *début* last season, received an encore for the sweet, fluty voice, and pleasing manner shown by her in Balfe's cavatina "I'm a merry Zingara." She shared a similar compliment with Miss Newbound in Glover's duet "I heard a voice." Master Tilney, a boy of eleven years, delighted the audience with his pianoforte-playing. He gave Beethoven's "Sonata Pathétique," and Schuloff's Bohemian airs, his performance of which stamped him at once as a young musician of genius. We do not say this on account of his extraordinary manipulation, or the delicacy and decision of his touch, but by reason of his intelligent interpretation of the pieces played. Such a deeply-conceived work of art as the "Sonata Pathétique" was reproduced by this young artist not merely in a mechanical manner, but with feeling and understanding. In response to an encore of one of his solos, Master Tilney played a composition of his own—a brilliant little piece, in waltz-time, which gave promise of good creative powers. It is to be hoped that the inventive talent this youth possesses will be duly fostered by the master under whom he is placed. The pieces chosen for his display certainly indicate a proper study, so far; but we would rather that Master Tilney's dexterity of finger was checked, than that his talent for composition should be held back. Of Mr. Weiss we can safely speak in unmeasured terms of praise; his fine, manly voice, his pure expression, and his correct interpretation "brought down the house," as the phrase goes, and both his songs were encored. The chorus, numbering about a hundred voices, gave several part-songs, madrigals, and choruses, their greatest success being achieved in the "Tramp chorus," and in three pieces from "May-day." An unfortunate hitch occurred in commencing "Flora gave me fairest flowers," owing to a false key-note being struck. It was very properly recommenced and sung through exceedingly well. Mr. Spark performed his arduous duties with skill and ability; and it must be a source of much gratification to him to know that his pupils succeeded so well as the hearty applause bestowed on them indicated.

PEOPLE'S CONCERT.—Last Saturday a "juvenile night" was given. The performers were Miss Helena Walker, Mr. Delavanti, Master Tilney, and a chorus of sixty voices. There was an excellent attendance, notwithstanding the dense fog which prevailed, and no fewer than nine encores were indulged in. This is sufficient to show that the concert was thoroughly enjoyed.

LANCASTER.—The energetic and public-spirited proprietor of the Music-hall, Edmund Sharpe, Esq., finding how utterly inadequate to its purpose was the hall, at once determined on enlarging the building to pretty nearly double the limit of its present capacity. For some time past this desirable work has been in hand, and last week it was brought to such a state of maturity as to enable the proprietor to re-open the hall for the use and amusement of the public.

This most auspicious opening took place on the evening of the 29th ult., when the Athenæum did itself the lasting honour of inaugurating its old, but greatly improved, "local habitation," with a full orchestral performance of Haydn's glorious oratorio of *The Creation*.

The three leading vocalists were Mr. and Mrs. Weiss and Mr. Lockey, in whose experienced hands the various recitatives, airs, duets, and trios were rendered in a style worthy the high

and well-deserved reputation of each. Mrs. Weiss a Lancaster audience had never before seen, and her deportment was as pleasing as her vocal efforts were delightful. Amongst the instrumental performers we observed several amateurs, gentlemen of the town and neighbourhood, who kindly gave their valuable assistance. The rest of the band was made up of professionals chiefly from Manchester, Mr. Seymour, the accomplished leader, of course, the most distinguished. The choir was, we may say, entirely local; and it is a compliment to the musical taste of Lancaster that so large and highly respectable an assemblage of our townsmen and townswomen were collected for pure love of the thing and kindness to the public, as we beheld filling the commodious stage of the Music-hall in every corner. The new organ, by Gray and Davison, was in the able hands of Mr. Kemp. The responsibility of conducting the whole was entrusted to Mr. Dean, the talented organist of St. Thomas's, and most efficiently did that gentleman discharge his important trust.

It should be mentioned, if only as another example of Mr. Sharpe's untiring energy and anxious endeavours to apply his talents to the public advantage, that that gentleman was at the trouble of preparing a lucid commentary on Haydn's great work, the same being printed with the performance, or book of the oratorio, and thus every facility possible was afforded for the proper appreciation of the magnificent composition. This is another kindness for which all felt deeply grateful to our great promoter of public amusement—Mr. Sharpe.

MANCHESTER.—Musical entertainments have been the prevailing sources of amusement for the holiday seekers of this city during the last few days. Jullien and his "unrivalled band" have given a series of admirable performances at the Free Trade Hall, Madame Grisi having been the vocalist on the several occasions, delighting the audiences assembled with the still wondrous floridity of her brilliant execution.

The Brouil family are here, and have repeatedly drawn large audiences in Manchester and the neighbourhood.

The annual performance in the Stork-street Schools was, as usual, very successful; the principals being Mrs. Edward Page, Miss Amelia Bellott, and Mr. Edward Page, supported by an admirably-trained chorus. The programme contained many choice selections, and the whole passed off with great spirit. We must not omit to specially notice the rendering of "The Minstrel Boy." It is a long time since we have heard so fine a specimen of poetical declamation; a unanimous demand for its repetition greeted Mrs. Edward Page at its conclusion, when the lady repeated it, with, if possible, more effect. Haydn's charming canzonet "My Mother bids me," was also most chastely rendered by the above mentioned accomplished vocalist. A pleasing duett, "Merry Elves of night are we," by Horn, was also a matter of general interest; although not as brilliantly effective a composition as some others of this author's production, it is, nevertheless, skilfully constructed, and full justice was accorded to it by Miss Bellott and Mrs. Page on this occasion. The brilliant Sicilienne, from Balfe's *Enchantress*, was also the subject of a determined encore, Miss Bellott substituting the ever popular "Merry and Free." (By the way we fancy that the publisher of this song would do well to re-publish it in the brilliant form in which it is sung by Miss Bellott.) The songs selected by Mr. Edward Page included several favourites; among others "The fine old English Gentleman," with chorus, evidently gave especial satisfaction. The choruses were most effective, both as regards the music selected and its performance.

The Monday Evening Concert of this week was a remarkable contrast to that of the preceding Monday, the great Free Trade Hall having been crammed to repletion to give a hearty welcome to Mrs. Sunderland, Mrs. Brooke, and Mr. Delavanti, as principal vocalists; Mdles. Cecilia and Bertha Brouil, as solo performers; and Mr. Walter Montgomery; the usual chorus being also employed. The success of the entire evening verified the opinion we ventured to express in our late number as regards the novelty requisite to ensure the success of performances occurring so frequently as these weekly concerts. We may merely particularise the fact that Mrs. Sunderland sang as brilliantly as usual—that Mr. Delavanti came in for his usual share of applause—that Mdle. Bertha Brouil again astonished her audience—and that Mr. Montgomery still further evidenced his very remarkable powers of memory. On Monday next the whole of the gifted Brouil Family appear at the concert of that evening; after which "last appearance" these talented artists commence a

series of concerts in Yorkshire. We learn that Miss Amelia Bellott has been engaged as the vocalist for this tour.

An important concert is in preparation for the benefit of the Orphanage Institution here, which is announced for the 19th inst. A very numerous and important list of principals, with band and chorus, promises a performance of a superior order.

The second concert of the "Festival Concert Society" is advertised for the 15th inst. Madame Lemmens Sherrington, Mr. Sims Reeves, and Mr. Weiss, with Miss Arabella Goddard, as solo pianist, are announced.

NORTH SHIELDS.—On New Year's night the members of the choir of St. Cuthbert's Church, under the conductorship of their organist, Mr. W. Fred. Greenwell, gave a concert in the Catholic School-room, the proceeds of which are to be devoted to the relief of the poor of this town. The concert opened with "God bless our Pope," which was well executed. Mr. Barker then sang "I'll seek glory in the battle-fields," which was encored. "Awake, æolian lyre," "Spring's delights," "To Rome's immortal leader," "The chough and crow," "The stars that above us are shining," were also well rendered. A song, "Hark, the tuneful bells are chiming," composed by Mr. Greenwell, and beautifully sung by Mr. E. Flinn, was encored, as was also Hatton's "Simon the cellarer," sung by Mr. J. Hindhaugh. Mr. Greenwell sang "I'm not myself at all," which was most vociferously redemanded. Mr. Charles Greenwell accompanied most efficiently, and the concert, which concluded with "God save the Queen," gave the utmost satisfaction to a crowded audience, and we hope soon to have the pleasure of recording a similar treat.

OXFORD.—CHRISTMAS FESTIVITIES AT THE COLLEGES.—The observance of old English customs at the Christmas season, in the true old English spirit, is nowhere perhaps more religiously kept up than in this university, as has been verified during the last few days. Magdalen College, as usual, commenced the festivities with a most interesting gathering in the college-hall on Christmas eve. There was a large attendance of the members of the college and their friends, and the proceedings, which were chiefly of a musical character, commenced at nine o'clock. Every one who could sing was expected to take part, and with the assistance of the choristers of the college, and those of Christ Church, under the able direction of Mr. B. Blyth, M.A., organist of the college, the first part of Handel's *Messiah* was performed with fine effect. An interval of an hour was then allowed for supper, which consisted of cold viands, college ale, wassail bowls, &c. the merits of which appeared to be appreciated equally by the gravest dons and most juvenile revellers.

Carol singing occupied the remainder of the time till midnight. Among the carols sung were "Christmas comes, the time of gladness;" "From hallowed belfry tower;" a very ancient carol, lately revived, called "Nowell" (Christmas), and another, of German origin, entitled "In dulci Jubilo," arranged by the late accomplished and lamented musician, Mr. Pearsall, of Willsbridge. The words were originally half German and half Latin; the German words have been translated into English, and the whole, forming a most interesting specimen of this kind of poem, stands as follows:—

"In dulci jubilo,
Let us our homage show,
Our heart's joy reclineth
In presepicio,
And like a bright star shineth
Matris in gremio
Alpha es et O !

"O Jesu parvule,
My heart is sore for Thee ;
Hear me, I beseech Thee,
O pure optime !
My prayers, let them reach Thee,
O Princeps glorie
Trahe me post Te !

"O Patris caritas,
O Nati lexitas,
Deeply were we stained
Per nostra crimina ;
But Thou hast for us gained
Cælo men gaudia.
O that we were there !

"Ubi sunt gaudia? Where,
If that they be not there?
Then are angels singing
In Regis Curia.
Then the bells are ringing
In Regis Curia.
O that we were there!"

As the clock struck the hour of 12 the whole choir rose and sang with splendid effect Pergolesi's "Gloria in Excelsis," after which the Rev. G. Fell, B.D., vice-president of the college, addressed all who had taken part in this "their solemn rejoicing," and drank to all in the loving cup, "A merry Christmas and a happy new year." The fine peal of bells then rang a lively chime from the noble tower built by Wolsey, while the gratified company dispersed.

At Queen's College, the ceremony of bringing up a boar's head in state to the dinner table took place in the dining-hall on Christmas Day, when, by the courtesy and kind consideration of the provost, the Rev. Dr. Thomson, upwards of 500 persons were present to witness this interesting ceremony. About five o'clock, the boar's head, of immense size, and decorated with a crown, flags, garlands of laurel, and boughs of the sparkling holly, was borne into the dining-hall on the shoulders of the common room porter and porter of the college. The procession was headed by Mr. G. Leighton Hayne, M.B., organist of the college, who sang the old carol in exquisite style, the chorus being admirably sustained by the choristers and singing men belonging to the Queen's College choir. The boar's head on this occasion was a remarkably fine one, and was served up in a manner highly creditable to Mr. Lockey, the manciple of the college.

On Saturday the provost of Queen's College and Mrs. Thomson entertained the choristers and choir with an excellent dinner in the dining-hall. The enjoyment of the evening was enhanced by the introduction of various juvenile games, in which the provost and Mrs. Thomson took part, to the great delight of their youthful guests. A very merry evening was spent, and the youngsters took their leave of their kind benefactors with grateful recollections of their hospitality and affability. — *Northampton Mercury*, January 2.

A performance of Handel's *Messiah*, in aid of the Indian Fund, took place at the Town-hall, on Wednesday evening, the 30th ult. The vocalists were Mrs. Alfred Gilbert (soprano) and Mrs. Paget (contralto) of London. Messrs. Badcock and Thomas (tenors), W. H. Wheeler, G. Bliss, and M. Bellamy (basses). The performance was admirable throughout. Mrs. Gilbert and Mrs. Paget were successful in their respective parts. A good deal of applause was indulged in, notwithstanding the request made in the bills that no interruption to the performance be attempted. Mr. Bliss deserves especial mention for his excellent rendering of "Why do the nations." Mr. Barrett conducted admirably. The concert was numerously attended.

WAKEFIELD.—The fifth and last but one of the People's Concerts of the present season was given in the saloon of the Corn Exchange on the 1st inst. The attendance was very good, although not quite so numerous as on some of the previous occasions; but this might, no doubt, be attributed, in a great measure, to the extreme rawness of the evening. The concert consisted entirely of sacred music, and although selected from some of the most sublime compositions of the master spirits of music, yet some of the choicest *morceaux*, exquisitely rendered, met with but a cold reception. In the first part, which consisted of selections from *The Messiah*, the quartett "For unto us a child is born" was very finely sung by Mrs. Sunderland and Miss Forsyth, and Messrs. Inkersall and Lambert. The recitative "There were shepherds" followed, and was given very sweetly and with exceedingly good taste by Miss Fitton. The "Hallelujah" chorus closed the first part, and both the band and chorus acquitted themselves admirably. Rossini's *Stabat Mater* formed the second part of the concert, and the duett "Quis est homo," by Misses Fitton and Forsyth, and the quartett "Sancta Mater," by Mrs. Sunderland, Miss Forsyth, and Messrs. Inkersall and Lambert, were sung in a manner that elicited a large share of applause. The third part opened with "The March of the Israelites" from Costa's *Eli*, after which Miss Fitton sang "The Morning Prayer," from the same oratorio, very feelingly. The solo and chorus

"Philistines, hark!" also from *Eli*, followed, the solo being given by Mr. Inkersall. Mrs. Sunderland next gave the recitative and air from Handel's *Judas Maccabeus* "From mighty kings," and so charmingly were they rendered that the audience would fain have violated the request made by the committee for this evening, that no encore should be requested. Himmel's chorus "Hark! the angel voice is calling" was given with great spirit; and the trio "Lift thine eyes to the mountains," from Mendelssohn's *Elijah*, was exquisitely sung by Mrs. Sunderland and Misses Fitton and Forsyth. Mr. Lambert's fine and powerful voice was heard with great effect in Handel's recitative and air "He layeth the beams." Miss Hodgson, of this town, sang the air "I will sing of thy great mercies," from Mendelssohn's *St. Paul*, very sweetly indeed, and was greeted with loud applause. We cannot refrain from adverting to the ill-taste of some of the audience who walked directly in front of the singers on their way out of the room, and we should be glad if those parties would take a hint and discontinue such rude behaviour. Beethoven's chorus "Hallelujah to the Father" was given with thrilling effect, and concluded the concert. Mr. W. L. Robinson, as conductor, and Mr. W. Brear, as leader of the band, acquitted themselves very ably; and Mr. J. Emmerson, on the harmonium, and Mr. Arthur Dykes, on the pianoforte, were equally deserving of praise. The next and last concert of this season will be given on the 15th inst., full particulars of which will be duly announced. — *Wakefield Express*.

YORK.—CHORAL SOCIETY.—This society gave their grand Christmas Festival Concert, and second of the season, on Wednesday evening, December 23, in the Festival Concert-room, under the patronage of his grace the Archbishop of York and Lord Faversham. Handel's sacred oratorio, *The Messiah*, was performed, with Mozart's additional accompaniments, before a very crowded audience, comprising the *élite* of the city and neighbourhood, by a band and chorus numbering upwards of 150 performers, selected from York, Leeds, Halifax, and the Bradford Festival. The vocalists engaged to sustain the principal parts were—Mrs. Sunderland, Miss Newbound, Mr. Montem Smith, Mr. Hinchliffe, and Mr. Lambert. Mr. C. N. Allen was the leader of the band, Mr. Strickland officiated at the harmonium, and Mr. Hopkinson wielded the *bâton*. The overture was well played, the light and shade being well defined, and the allegro brisk. Mr. Montem Smith sang the opening recitative, "Comfort ye" and the air "Every valley" with much taste. The chorus "And the glory of the Lord" was well sung, and at once put the chorus on good terms with the audience. It would be useless going through the whole of the choruses and commenting upon the relative merits of each, suffice it, therefore, here to say that they all went with great precision. Mr. Hinchliffe sang the recitative "Thus saith the Lord" and the air "But who may abide;" but his voice did not tell through the instruments. He was, however, more successful in the spirited song "Why do the nations," which he gave effectively. Miss Newbound sang "O thou that tellest" very nicely, and was applauded in "He was despised," which she gave very impressively. Mr. Lambert sang the recitative "For behold darkness" and the air "The people that walked in darkness." He also sang the recitative "Behold, I tell you a mystery" and the air "The trumpet shall sound," in which Mr. Gough's *obligato* was not so well played as it should have been. Mrs. Sunderland gave a charming reading of the recitatives "There were shepherds," "And lo! the angel," &c. Her spirited rendering of the bravura aria, "Rejoice greatly," won for her the hearty applause of both audience and orchestra. The recitative "He that dwelleth in heaven" and the air "Thou shalt break them" were capitally given by Mr. Montem Smith. This has been most decidedly the greatest musical effort made by this society (it being the first time an entire oratorio has been given), and the success achieved reflects the greatest credit upon the originator: we allude, of course, to the talented conductor, Mr. Hopkinson.

PEOPLE'S CONCERTS.—The third concert of this season took place on Tuesday evening, the 5th inst. The vocalists engaged were Miss Dobson and Miss Pilling (pupils of Mrs. Wood), and Mr. Delavanti. There was a good attendance, and at ten minutes past eight the concert commenced with Hunt's overture, *The Emigrant*, well played by the band. Rossini's overture to *Semiramide*, which opened the second part, was not so well played, the flute being very much at fault. Miss Dobson sang, with much taste, Bishop's "Bid me discourse," and was encored

* Is it possible that a town is to be found in Yorkshire where the chorus cannot master "For unto us?" [Ed.]

in Venzano's valse "Ah! che assorta." Miss Pilling's fine voice told very effectively in her songs: she was encored in the ballad "Auld Robin Gray." Mr. Delavanti sang, as usual, with much humour, although we think his grimaces and contortions by no means becoming in a concert-room—they might be tolerated in a casino. He was, however, much applauded and encored. Mr. Harris officiated very ably at the pianoforte (a fine one, supplied by Mr. Waddington, the eminent maker of this city), and Mr. Hunt conducted.

ORGAN.

LANCASTER.—The following is the description of the organ referred to in our Lancaster news of this week. It has been presented by E. Sharpe, Esq., for the use and benefit of the Lancaster Choral Society. Mr. Henry Smart was to give the first organ performance yesterday evening:—

GREAT ORGAN, CC to F.

Open diapason	8 feet.	Flute, harmonic.. .. .	4 feet.
Keraulophon	8 "	Piccolo..... .. .	2 "
Stopped diapason (bass) ..	8 "	Fifteenth	2 "
Concert flute	8 "	Mixture, 2 ranks.	
Octave flute	4 "	Clarionet	8 "

SWELL, C to F.

Gamba	8 feet.	Scalloto	2 feet.
Clarinet flute	8 "	Orchestral oboe	8 "
Gemshorn	4 "	Horn	8 "

PEDAL, CCC to E.

Open diapason 16 feet.

COUPLERS.

Swell to great. | Great to pedal.

Three composition pedals.

Reviews.

CHRISTMAS PRESENT FOR PRESENT CHRISTMAS. A CANON, DISCHARGED BY C. E. (Scheurmann and Co.)

The very title of this, a genuine *recte et rectro*, gives some clue to the nature of the canon which has been "discharged" by Carl Engel, under the musical initials C. E. It is for two voices, and is so constructed, that when the sheet is inverted the treble and bass change places, the original working of the canon being preserved. It is remarkably ingenious, and its construction must have taken a deal of Herr Engel's time, which could have been much better employed. We do not think that, under any circumstances, people will ever be called upon to read music upside down.

FLOATING CLOUDS. VALSE. By SARAH JANE HACK. (R. Hack).

A graceful set of clouds, and easy of execution. The "floating" character is rather suddenly disturbed by the *fz* note in the second line of page 2. In page 6 the same phrase occurs without the disturbance. Miss Hack will at once see that, to ensure grace and fluency, the second page ought to have been so written. The conclusion is uncommon.

KYRIE ELEISON. By FREDERICK BUSBY. (Novello).

Before venturing to write for four voices, it is positively indispensable that the composer be acquainted with certain rules. Mr. Busby has evidently not been to school, otherwise we should not find, in so short a production as the response to the Commandments, two instances of consecutive octaves between the alto and bass parts. There are other errors, but these Mr. Busby will learn on commencing his musical education. Any master of harmony who will tell him all about consecutive fifths and octaves and other quicksands, will give him advice which will enable him altogether to amend his *Kyrie*.

MONA. PENSEE FUGITIVE POUR PIANO. Par BENNETT GILBERT. (Chappell).

We have tried this *morceau* two or three times according to the author's suggestion of speed—*allegro melancolico*—but we like it much better when played *andante*. We can commend it to the attention of those requiring easy sentimental music for the drawing-room.

THE RED, WHITE, AND BLUE POLKA. By J. H. MACFARLANE. (Cramer and Co.)

A very spirited polka. We expected to find a part, if not the whole, of the song "Three cheers for the red, white, and blue," but were most agreeably disappointed. The whole polka is as original as the generality of polkas,—perhaps a shade more so.

"A MASON'S TRUE JEWELS." By J. O. SMITH. (Cocks and Co.)

This a masonic song with chorus. The melody and its accompaniment have an old-fashioned cut, and the chorus or burden is "a kind of not of the newest."—(Shakspeare.) There is really nothing to praise or blame in the song. It is correctly written, and will answer its purpose as a simple piece which can be employed at masonic festivals, but if we were a musical mason, we would have waited for an inspiration. No spirit moved Mr. Smith when he wrote the song.

THIS PARTING IS THE LAST. BALLAD. By CHARLES EDWARD KETTLE.

Compass D to G.

Mr. Kettle must join Mr. Busby. It is a great pity that inexperienced authors will not have their works properly revised before they appear in print; or take lessons, or steal some hints,—anything to avoid errors which appear as glaring in a person of musical sentiment as the dropping of h's on the part of a polished-looking man in a drawing-room.

A WHISPER. CAVATINA. By J. A. ANSCHUEZ. (Novello.)

Another masonic song, and with a chorus. The opening solo, for tenor voice, is good, but the first chorus which occurs occasions a most strange accentuation of the words. As a whole we cannot praise the production.

THE YOUNG RECRUIT'S MARCH. } By STEPHEN GLOVER. THE YOUNG RECRUIT'S QUADRILLES. } (Cocks & Co.)

The song which Mdle. Jetty Treffz has rendered so popular, has supplied Mr. Glover with material for these pieces. The March is a nice lively *morceau* for teaching, and, though tolerably showy, is very easy; in fact it may be designated a juvenile—not childish—teaching piece. The Quadrilles are well arranged, and introduce one or two military airs in addition to "The Young Recruit."

Foreign.

CASSEL.—Dr. Louis Spohr has lately retired into private life, and his last appearance as conductor in the orchestra in Cassel was marked by honourable testimonies to his well-earned popularity. The theatre was crowded on Sunday, the 22nd of November, the evening appointed for the farewell of the Capellmeister, and *Jessonda* had been chosen for the opera. Spohr was greeted with long and loud applause as he entered the orchestra; his desk and chair were beautifully wreathed with flowers, and as the curtain fell he was loudly called for. The stage was filled with the *corps diplomatique*, and when the great master appeared amongst them, the principal actress pronounced a farewell address, at the close of which she presented a laurel wreath to Spohr. The orchestra played the beautiful march from the symphony "die Weihe der Tone," flowers were showered on the stage from all sides, and thus closed his life of public usefulness. He retires while still in the enjoyment of health of body and vigour of mind.

PARIS.—COPYRIGHT IN MUSIC.—A case of considerable interest to music publishers has just been submitted to the Tribunal of Correctional Police. M. Chabal, a publisher, obtained in 1856, by regular cession, the proprietorship, in France, of two musical compositions by M. Czerny, the well-known Austrian composer, bearing the numbers 139 and 337. Other publishers had previously sold copies of the same works without paying anything to the author, and M. Chabal notified to them that they must cease to do so. Thirteen of them, however, refused to discontinue the sale; and he in consequence seized their publications

and cited them before the tribunal for piracy. He based the prosecution on the ground, that by a decree of 1852 the right of property in France was given to the musical compositions of foreigners, even when the authors of such compositions belonged to a country which, like Austria, had no treaty with France for the mutual protection of literary and artistic property. The defendants disputed his pretension on the ground that the compositions which he had purchased from M. Czerny were published in Austria previously to the decree of 1852, and could not therefore be affected by it; also, that the publications of those compositions made by them were from plates prepared prior to the decree of 1852. After hearing much technical argument, the tribunal not only dismissed Chabal's complaint, but ordered him to pay 100*fr.* damages for having made it and effected the seizures; also, to pay all the costs.

By the death of M. Castil Blaze, which took place recently, musical science has lost a devotee of whom it had reason to be proud. For several years he was musical critic of the *Journal des Débats*, and he made criticism more serious than it had ever been before. He was the first to introduce and render popular in France the works of Rossini and Weber—an immense service to art. He wrote a "History of the Opera," a "History of the Music of the Chapels of the Kings of France," and other works, which possess considerable merit; and he composed several operas, which, however, it must be confessed, were more remarkable for singularity than genius.

THEATRICAL CRITICISM IN FRANCE.—M. Desolm, proprietor, and M. Mille, responsible editor of the *Europe Artiste*, a theatrical journal, have been severally fined 100*fr.* by the Tribunal of Correctional Police for having libelled M. Juclier, director of the Rouen Theatre, by stating, in the numbers of the 5th and 12th of July last, that he had practised unbecoming economy in the management of the theatre, had tricked the public, and was the primary cause of disturbances which had taken place in the theatre. They were also condemned to pay the expense of inserting the text of the judgment in two journals of Paris, and two of the department of the Seine Intérieure; likewise to pay all the costs.

MUSIC IN MOSCOW.

A letter in the *Nord* says:—"As I have not often occasion to speak of music, you must allow me to say something to-day on this subject of so secondary an importance. Although Moscow is not a musical town—we have neither a conservatory, nor even a simple school for music—it must not be concluded that its inhabitants are not lovers of the art, or that there are not amongst us any artists of talent. Independently of foreign musicians of European reputation, the old capital can boast of possessing more than one veritable artist whose works are known throughout Russia.

"Fild (Field?) has resided a long time at Moscow, and there are besides such men as Honoré, Mortier de Fontaine, Chapakovskii, Rubinstein (brother of the celebrated pianist), Dubuque, and a great number of other less known artists who gain a livelihood by giving lessons. We have two years ago even seen an orchestra composed of amateurs something after the fashion of a philharmonic society. Unhappily, this association had not a long existence.

"Dubuque, pupil of Fild, and Gowrileff have made a certain reputation by compositions, such as Russian songs and romances. They have seized wonderfully well on the national characteristics in their soft, pensive, and somewhat mournful melodies. M. Verstovskii is the author of several operas; amongst others, of the *Asholdova-Mogiula* (the Tomb of Askold), the most truly national of any musical work we have yet produced.

"Another composer is just commencing to make himself known; it is the young Chapakovskii, a pianist of great talent, who is celebrated for his interpretations of the works of Chopin, Liszt, Litolf, &c. His nocturnes, his elegies, his variations on subjects taken from the popular national airs of Little-Russia, are distinguished by their freshness and originality, as well as a true and deep sentiment.

"Last winter the chapel master of Prince Galitzin gave some concerts, which had a great and merited success. Nevertheless, the want of classical music is much felt. Several eminent artists propose giving *matinées musicales*, with the object of making known still more to our public the immortal works of Beethoven, Mendelssohn, Mozart, and Schubert. The names of M. Schmidt,

a distinguished player on the violoncello, and of the violinist, M. Klamroth, are a guarantee for the success of the undertaking.

"The admirable *mise en scène* of the ballet of the *Nayde* pleases the public so much that it is difficult to get a seat at the theatre. In all that appertains to the ballet there is little left to be desired on the Moscow stage. Madlles. Saukovskii and Frika-Mathias will rival the first dancers in any of the great theatres of Europe. The particular favourite at the present moment is Madlle. Lébedeff, a pupil of the Ecole Théâtrale of Moscow. The young *débütante* has a charming figure and most expressive features. Her only defect is being a little too *brusque* in her gestures."

CORRESPONDENCE.

THE HANDEL FESTIVAL.*

SIR,—As the preliminary rehearsals for the above festival have commenced, it perhaps may not be considered too early to direct attention to the discrepancy at the late festival, between the power of the chorus and that of the solo singers, with a view to its remedy. It scarcely need be said that, unless the parts of the oratorio performed, arranged as solos, are equally heard with those arranged as chorus, that such performance, no matter what may be its excellence in other respects, is defective in its most important requisite, intelligibility. In the vast area of the Crystal Palace, the most powerful single voice is inadequate to balance the immense chorus employed. I doubt whether any voice, however powerful, would be heard by the whole of the audience at all; and to those who are so fortunate as to hear it, it seems to belong entirely to another performance—to be very pleasant certainly, but to be altogether away from the chorus. This dislocation of the solos from the chorus I conceive to be so radical a defect that it should, at all hazards, be remedied. To those who doubt the magnitude of this defect I submit the following comparison between the usual performances of the Sacred Harmonic Society in Exeter Hall, and those of the Crystal Palace at the late Handel Festival.

The number of chorus and instrumental performers at the Handel Festival was about four times as numerous as those at the concerts of the above society at Exeter Hall. This immense chorus, however, in the Crystal Palace did not strike the ear in that vast space, as any louder *per se* than the chorus in Exeter Hall. There was, indeed, in the Crystal Palace the idea given of a great multitude of voices, which produced an impression of sublimity peculiar to itself, which nowhere else could be felt; but in loudness, simply considered, it was not greater on the ear than the same oratorio in Exeter Hall by one-fourth the number. Now, during a period of twelve years, in which I have been present at nearly all the concerts of the Sacred Harmonic Society, I have not heard a solo voice, however powerful, that was too loud for the large hall in which they were given. Nor, I think, does it admit of a doubt, that a voice of only one-fourth the power of the usual solo singers, at that Society's concerts, would be unanimously deemed, no matter what its excellence in other respects, too weak for that concert room. Of such a voice it would be at once said, and justly, "No one disputes the ability of the singer, or the fine quality of voice possessed, but it cannot be heard in this room sufficiently to have its qualities appreciated. For these concerts he is, therefore, inadmissible."

And yet this was precisely the position of the solo singers at the late Handel Festival. Great applause was, in some instances given, but it was not (for it could not be) for what was heard, but for what was remembered, and, perhaps, for the great feat, that with one-fourth of its proper effect, it was heard at all. By many, however, of that vast audience, as an intelligible part of the oratorio, the most successful effort was not heard, as indeed it will be seen from the above analogy it was impossible that it could be. The radical nature of this defect, I think, justifies a departure from the regular course. If an oratorio is to be given, it ought to be given so that the audience shall hear every part of it. The fact of this being a truism justifies any departure from the usual method, so that this primary essential object shall be attained. I propose, therefore, as a single voice cannot give the solos, either intelligibly to the whole audience or in proper relation of force to the chorus, that they be given by as many voices as will produce this essential result. As four voices, of equal power, to the solo singers usually engaged, would only be equal to the effect required, and as it would, perhaps, be difficult to find voices of equal power, let there be six voices given to each solo. The number could, of course, be increased or diminished as found requisite. The song or recitative should be carefully marked, for "emphasis," "piano," "forte," and so forth, by a competent person; and these voices should be continually rehearsed until they gave the performance as one voice, which object could very easily be attained. I would further propose, where required, that the voices be selected so that the highest and the lowest notes

* Addressed to a contemporary.

should be effectually given. To do which, as some voices, though possessing all the notes required for their respective parts, have more power in the higher, while some have more power in the lower notes, I suggest that three of each be selected, which will secure this desirable result. Of the selection of voices for this purpose it is not necessary to speak, as, if this method were tried, the parties directing it would at once see the proper course. The difficulties arising from professional feeling are obvious; but I conceive that it is the duty of those directing this festival, to give, at any sacrifice, the compositions of Handel, so that they can be understood, which they cannot be, unless they, in all their parts, are distinctly heard. To the objection that it is an anomaly to have a solo sung by more voices than one, I reply, is it not a greater anomaly to profess to render homage to the memory of Handel by a performance of his sublime compositions, in which a most essential part of them cannot, by a part of the audience, be heard at all, and by those who do hear it, with only one-fourth of its requisite effect? And can there be a greater absurdity than that of expecting a single voice, as a solo, to balance musically a chorus of more than 2,000 voices?

The London chorus have most properly been organised thus early to accustom them to sing together, so that this department will be as perfect as it is possible for training to make them. The directors have, by this proceeding, shown themselves fully impressed with the conviction that the forthcoming festival should be as perfect as possible in this part of it. With such anxiety on their part to make the nearest approach to perfection in one department, it surely will not be thought intrusive to suggest a remedy for what will otherwise remain a very great defect in another and equally essential department.

I am Sir, yours, &c.,

T. J. D.

THE NEW ORGAN FOR THE INDEPENDENT CHAPEL, HONLEY.

To the Editor of the *Huddersfield Examiner*.

SIR: The "Subscriber" who wrote to your valuable journal last week, is only one amongst the many who have waited with patience for the New Organ, and yet there is no such instrument, and no report from the committee. Not being acquainted with every transaction of this committee, I cannot give all the information required; I can merely tell of the *probable* whereabouts of this committee, and its proceedings. It is well understood that this committee performed a most signal service last spring, by canvassing the neighbourhood for subscriptions, with such success that their labours came abruptly to a close in the month of June, having obtained nearly all they required. And no wonder they did succeed; for they extended their sphere of operations to a distance of miles from this place of Independency, and won to their assistance Churchmen and Dissenters, and even Secularists, who, with an air of devotional acquiescence, attached their signatures to the subscription list, for the purpose of a New Organ for the Independent Chapel, Moorbottom, Honley. Now, the operations of this committee have entirely ceased. No meetings in council are held, and the very existence of the committee is now a question of doubt. It is hinted by some, that prompted by patriotic feelings, and loyalty to their Queen, they had entered the militia, and petitioned their commander to lead them on to the banks of the Ganges. It is whispered by others, that, owing to the fame they acquired by their activity in committee, they had been prevailed on to accept the office of sergeant in the rural police force. Mr. Editor, I can vouch for the truthfulness of the following statement: A portion of this active body was last seen about six months ago, wending its way up the Sheffield high road towards New Mill Church; being fully empowered to confer, and act accordingly, with some eminent organ builders from Hull. But of the result of their conference, not a particle of information can be obtained, either by the subscribers, or by their brethren in committee. In fact, their return thence is much doubted, as there have been no signs of them since. Of course we, the subscribers, elected these men to office, without the slightest suspicion that they would perish on the mountains near to Sudchill, and that is the last official account received. A few of the more sensitive subscribers, actuated by feelings of the purest philanthropy, requested the remnant of this committee to undertake a voyage of exploration in search of their fellow-workers; but this expedition also failed, notwithstanding the parties thus employed were reputed the most sincere and energetic of the whole body. They, being stung with remorse, and conscious stricken with the thought that they had helped to dupe the public, returned without having obtained the least intelligence of their brethren—those respected and much lamented martyrs. A subscriber wonders whether they are gone to the south to seek their late minister. I verily believe, Mr. Editor, that this has had more influence in the affair than is generally supposed. The dignitary who lately held the responsible office of pastor and shepherd has forsaken his little flock at Honley, and taken shelter in the south, beneath the lawn sleeves of a bishop of the Established Church. No doubt, if some of the "Bathites" were to touch the hem of this man's garment, much good would accrue thence, as he was respected when leaving Honley, to

the amount in broad-cloth, sufficient to clothe three fat bishops, the donors being quite ignorant of his meditated apostasy; and it is avowed that this organ committee were so taken aghast at their minister dissenting from the dissenters, that they have fled into some solitary cave, and are there tormenting their minds with trying to solve the problem—whether this man was predestined for the church or dissent. At present, all is as silent as the grave; but if there should be a resurrection I shall propose a few questions of a more pointed character, as to whether this committee intends to sue the one half the subscribers for their promised donations, or the other half of the subscribers are to sue the committee for their paid up capital, obtained under false pretences. Thanking you for allowing me to trespass so long upon your space,

I remain, Sir,

Yours truly,

A SUBSCRIBER.

Biographical.

MADEMOISELLE RACHEL.

Intelligence has been received in Paris announcing the death, near Cannes, of the great actress, Rachel, on Sunday night, at 11 o'clock. The year 1858 has scarcely commenced, and already it has carried off the greatest of modern theatrical artists.

The following sketch is chiefly from *Galvani's Messenger* :—

Mademoiselle Rachel was of humble origin. She was born in March, 1820, at the little Swiss village of Münf, during one of the professional tours of her parents, who were Jew hawkers, named Félix, gaining a livelihood by periodically visiting various towns in Germany and Switzerland. The family at last settled in Lyons, and in 1830 came to reside in Paris. Sarah, the eldest girl, was accustomed to sing at the various *cafés* to the accompaniment of an old guitar, while little Rachel went from table to table collecting the offerings of the admiring or kindly-disposed. It is said that on one of these occasions the little wanderers attracted the notice of M. Choron, the founder of the Institution for the Study of Sacred Music, and he made arrangements for admitting them among his pupils, taking charge more particularly of Rachel. After a short experiment, however, he found that the sonorous organ of the young girl was better suited for declamatory expression than for music, and he transferred her as a pupil to M. St. Aulaire, who enjoyed at the time a high reputation as a dramatic instructor. For four years that gentleman unweariedly pursued his task, and laboured incessantly to implant in the mind of his pupil a true conception of the highest classical characters, such as Hermione, Iphigénie, and Phèdre; she at the same time "infinitely" preferring the Dorines, Lisettes, and Philamintes of Molière. In the course of time her performance in *Andromaque*, at a private representation, was considered by some theatrical dignitaries so admirable that by their good offices she was admitted to the Conservatoire, and in October, 1836, joined the class conducted by Michelot. Her studies were interrupted by an offer of 3,000*fr.* a-year at the Gymnase, and on the 24th of April, 1837, she made her *début* in a piece written expressly for her, called *La Vendéenne*. It appears beyond a doubt that she did not produce any great sensation in this part, and Mdlle. Rachel seems to have not again appeared prominently before the public until June, 1838, when she performed Camille in *Les Horaces*, at the Théâtre Français, her engagement at the Gymnase having been dissolved by mutual consent. She had for some months been studying under Samson, who always predicted her great success. The Parisian critics were startled by her powerful acting and the originality of her conceptions, and, above all, by a certain concentrated power of expression which thrilled to the very soul of the hearer. In the winter of that year she also performed the parts of Emilie in *Cinna*, Aménaside in *Tancrède*, Eryphile in *Iphigénie*, and Momme in *Mithridate*. It was afterwards that she added Roxane in *Bojaset*, Pauline in *Polysucte*, and the chief part in *Phèdre*. Her popularity sprang to its highest point almost instantaneously, and no better proof can be adduced of the fact than the circumstance of her salary, which was 4,000*fr.* the first year, being 20,000*fr.* in the second. In after years her income varied from 300,000*fr.* to 400,000*fr.*, according to the number of representations which she gave during her annual *congé*—in her case, of several months' duration. Mdlle. Rachel, in the course of time, extended her *répertoire* by the representation of parts in modern works, some of which were written with a view to illustration by her genius, and she attracted crowded audiences by her performance in *Mdlle. de Belle Isle*,

Adrienne Lecouvreur, Louise de Lignerolles, Lady Tartuffe, &c. Her first appearance in London was at Her Majesty's Theatre in 1840, but her chief triumphs were obtained on the boards of the St. James's Theatre, where she was repeatedly engaged for a short series of representations. After her last engagement in this country, which took place in the year 1855, she paid that visit to the United States which brings the record of her professional life to its close. Up to her very last season she continued to study regularly, and a strong proof of her progress was to be found in the successive changes and very decided improvement which took place in her enactment of the part of Phèdre, always, no doubt, a great performance, but in latter years beyond comparison a finer and more finished representation than it was when first attempted. Never of a strong constitution, Mdlle. Rachel gradually found the arduous labour of her profession affect her health, and at last it led to the illness which has now cut off this great actress, so prematurely, in the 37th year of her age.

Wholly and solely to the talent of Mdlle. Rachel is to be attributed that predilection for the works of the French classical school which has distinguished modern playgoers from those of a former generation. Enured to the drama of *Shakspeare*, with its variety of character, its complicated action, and its address to the eye as well as the ear, all true Britons, prior to the year 1840, regarded the plays of *Corneille* and *Racine* merely as something alike intolerable to reader and spectator. The life infused into the Gallo-Greek heroines by the transcendent genius of Mdlle. Rachel shook this opinion, but still left it doubtful whether the dramatic productions of the Augustan age of Louis XIV. had some little merit of their own, or whether all the emotions were the work of the actress, rather encumbered than assisted by her author. By her decease the connexion between John Bull and these works, which in themselves are so alien to his sympathies, is brought to a close, and *Racine* and *Corneille*, after some fifteen

years' good service, will be consigned to their shelves, never to redescend till some new histrionic genius calls them once more from their hiding-place.

OUR SCRAP BOOK.

BELLS AND AGE.—A fiddle improves by age and use; a piano does not, neither does a bell. There is, perhaps, a slight improvement for the first few years, but afterwards the quality deteriorates. Metal, we know, is altered by repeated and long-continued hammering. Thump a piece of iron, and you change the quality of its magnetism; the shock of the waves modifies the magnetism of an iron ship; and some of the music is knocked out of a bell by long-continued use of the clapper. A peculiar effect is noticed in the bell of Cripplegate Church when it strikes twelve. The first two or three strokes are distinct and clear, then a discord begins, which accumulates with every stroke, until, with the eleventh and twelfth, a complete double sound is produced.—*Chambers's Journal.*

CORRUPT PRACTICES.—For a medical man to be continually called out of church in the middle of the service!—For a young gentleman to practise the cornet-a-pistons in the middle of the night!—For a barrister to accept the fees for more briefs than he can possibly attend to!—For an infernal bore to begin proposing healths, and making speeches, directly after dinner!—For a conceited barber's apprentice of a singer to come forward, and repeat his dreary song, at the very faintest cry for an "Encore!"—For the stupid public to persist in the corrupt practice of having any "Encores" at all, more especially in sacred compositions!—and for a beautiful young lady (more shame for her! when she has a capacity both for singing and playing) to neglect her music, and give up practising altogether, as soon as she is married.—*Punch.*

Miscellaneous.

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Exhibitions, &c.

MDLLE. ROSA BONHEUR's great

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

ADAM and EVE, by J. Van LERIEUX.

This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW (free, at 60, St. Paul's churchyard.

THE ZOOLOGICAL GARDENS.

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

Exhibitions, &c.

(Continued.)

THE ROYAL POLYTECHNIC.
CHRISTMAS HOLIDAYS.

This Institution, which has for twenty years amused and instructed the public, will present the following novelties:—

1st.—A new Musical and Pictorial Entertainment, by G. Armytage Cooper, Esq. (the accomplished Buffo Singer), entitled *HOME FOR THE HOLIDAYS*, being the Polytechnic Annual for 1858. Some of the buffo songs are written by J. C. Brough, Esq., and the very beautiful Dissolving Views include novel optical effects of the most pleasing nature.

2nd.—Remarkable Phantasmagorical Illusions, which will be produced with an apparatus of an entirely new mechanical construction, and, with many other curious experiments, will illustrate a LECTURE ON NATURAL MAGIC, by J. D. Malcolm, Esq. The Misses Greenhead will accompany these effects on the Piano, Violin, and Violoncello.

3rd.—New Views in the Cosmorama Exhibition.

4th.—Increase of the justly-admired Dissolving Scenery, illustrating the *REBELLION IN INDIA*, and portraits of Clive, Lord Canning, H.R.H. the Duke of Cambridge, Generals Wilson, Nicholson, Neill, and Havelock, and grand Optical Effects, displaying the Re-capture of Delhi and Relief of Lucknow.

5th.—New Lecture Entertainment by J. H. Pepper, Esq., entitled *A SCUTTLE OF COALS* from the PIT to the FIRESIDE.

6th.—*THE LEVIATHAN*; the overwhelming size of this great Steam Ship realized in a new series of Dissolving Pictures, with instructive description by Mr. Malcolm.

7th.—The Giant Christmas Tree will yield unusual quantities of knives and toys for the boys, and pretty things for the girls, at the third gratuitous distribution on Thursday morning and Thursday evening, the 14th of January.

Admission to the whole, One Shilling; Children under Ten, and Schools, Half-price.

CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

BURFORD'S PANORAMA.—SIERRA

LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

MR. ALBERT SMITH has the honour to announce that *MONT BLANC* is OPEN FOR THE SEASON.

During the recess the room has been completely renovated and redecored, and several improvements made, which, it is hoped, will tend to the increased comfort of the audience. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entree. The second part is entirely devoted to Naples and the adjacent points of interest.

These, painted by Mr. William Beverley, comprise a general view of Naples from the Heights of Paustilpo—the Santa Lucia and Hotel de Rome at Naples, looking towards Portici—the House of the Tragic Poet at Pompeii—the Ruins of Priestum—the Blue Grotto at Capri—the Ascent of Vesuvius; and the Eruption of Vesuvius on the 24th of September last, with the lava running down to the Atrio dei Cavalli, at which Mr. Albert Smith was present. Mr. Smith was fortunate enough to encounter several old friends on the journey, including the Engineer of the Austrian Lloyd's Company at Sorrento, and Baby Simmons at Pompeii.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

DELHI: Scenes of the Head-quarters of the REVOLT in INDIA.—GREAT GLOBE, Leicester-square.—In addition to the Dioramas of Russia and India, is now opened, a new and splendid DIORAMA of DELHI, its Mosques and its Palaces, at 1.30 and 7.30 p.m. Admission to the whole building, 1s.

LUCKNOW and DELHI.—Great Globe, Leicester-square.—DIORAMA of LUCKNOW and the SIEGE and CITY of DELHI; its Streets, Palaces, and Fortifications—at 1, 3, and 7 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The Russian Diorama at 3 and 8 o'clock. Illustrative Lectures.—Admission to the whole building, 1s.

THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balaclava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

MADAME TUSSAUD'S EXHIBITION,

at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

FALLS OF NIAGARA, daily, from 10

to 5, at 96, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE.—Lloyd, Brothers, and Co.

Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.

Lessee . . . MR. E. T. SMITH.
Acting Manager . . . Mr. C. Mathews.
Stage Manager . . . Mr. R. Roxby.

Superbly decorated and repainted throughout by Mr. B. Hurwitz.—The Best Pantomime in London every evening. Transcendently beautiful. Gorgeous beyond description. The artistic transformation and ballet scenes beyond competition.—The performances will terminate every evening by half-past 11. A Grand Morning Performance every Wednesday at 2 o'clock; doors open at half-past 1.—*THIS EVENING*, to commence at 7 with the comic drama, in three acts, entitled *THE LADIES' BATTLE*, in which Mr. Leigh Murray, Mr. A. Younge, Mr. W. Templeton, Miss M. Oliver, and Mrs. Leigh Murray will appear. After which will be produced the new grand Christmas pantomime, entitled *LITTLE JACK HORNER*; or *Harlequin A B C*. The scenery by Mr. W. Beverley. Two Harlequins, MM. Milano and H. St. Maine; two Sprites, the Brothers Elliott; two Pantaloon, Messrs. Nash and W. A. Barnes; two Clowns, Harry Boleno and Flexmore; Fashion (a dandy lover), M. Deulin; Harlequina, Mollie Agnes; two Columbines, Madame Boleno and Mollie Christine. Principal dancers, Miss Rosina Wright and Madame Auriol, assisted by upwards of 100 ladies of the ballet.

ROYAL LYCEUM THEATRE.

THIS EVENING, the highly successful grand new Burlesque and Pantomime of *LALLA ROOKEH AND THE PRINCESS, THE PERI, AND THE TROUBADOUR*; or, *Harlequin and the Ghebers of the Desert*. Supported by Mesdames Charles Dillon, Buckingham White, Eliza White, Maria Ternan, Esther Jacobs, and Woolgar; Messrs. Barret, Calhoun, Holston, Poynter, and J. L. Toole. Clowns, Messrs. T. Matthews and E. Stilt; Harlequin, Mr. J. Ricketts; Pantaloon, Mr. A. Stilt; Sprites, Herr Zeleski and Sons; Columbines, Misses A. Malcolm and Lees. Gorgeous Feast of Lanterns.—Fenton's Grand Transformation Scene.

Morning Performance *THIS DAY*, commencing at half-past 2, when the children of the Westminster Grey and Green Coat School will be present.

In active preparation a new and original comedy, by Leigh Hunt, Esq. Box-office open from 11 to 5 daily.

ROYAL PRINCESS'S THEATRE.

THIS EVENING (January 9) will be presented *THE COBESIAN BROTHERS*. After which, the highly successful comic Christmas pantomime, entitled *HARLEQUIN WHITE OAT*; or, *The Princess Blanche Flower and Her Fairy Godmothers*. The Princess Blanche (White Cat), Miss Kate Terry; Harlequin, Mr. Cornack; Clown, Mr. Huline; Pantaloon, Mr. Paulo; and Columbine, Miss C. Adams. On Monday next, January 11, will be revived Shakespeare's play of *A Midsummer Night's Dream*.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING, SPEED THE PLOUGH: Mr. Chippendale, Mr. Compton, Mr. W. Farren, Mr. Rogers, Mrs. Poynter, Mrs. E. Fitzwilliam, Mrs. Griffiths, Miss E. Ternan. After which the new grand comic Christmas pantomime, entitled *THE SLEEPING BEAUTY IN THE WOOD*; or, *Harlequin and the Spiteful Fairy*. The scenery of the fairy story painted by Mr. William Calcott. The Harlequinade by Messrs. Morris and O'Connor. The music of the entire pantomime arranged and composed by Mr. D. Spillane. Venoma, the Spiteful Fairy, Mr. Clark; Brighteyes, Miss Fanny Wright; the King of Spindledon, Mr. Coe; the Princess Royal, Miss Louise Leclercq; the Young Prince Tulip, Miss Fitz Inman; Harlequin, Mr. Arthur Leclercq; Columbine, Miss Fanny Wright; Pantaloon, Mr. Mackay; Clown, Mr. Charles Leclercq; the Princess on her Travels, Miss Louise Leclercq.

The public are respectfully informed that the upper gallery is abolished, and that there will be but one gallery open, capable of containing 800 persons.

The performance every evening concludes shortly after 11.

THEATRE ROYAL, ADELPHI.—

Great success.—By particular desire, the second and third acts of *"The Green Bushes"*, Madame Celeste, Mr. Wright, and Mr. Paul Bedford sustaining their original characters.—The grand burlesque and comic Pantomime every night, introducing Henderson's unique performance on the Slack Wire (the wonder of the world), and M. Desarra's Troupe of Dogs and Monkeys. *THIS EVENING*, the second and third acts of *THE GREEN BUSHES*: Madame Celeste, Mr. Wright, and Mr. Paul Bedford in their original characters. After which the Adelphi union mythological extravaganza and comic pantomime, with new scenery, dresses, tricks, and transformations, called *HARLEQUIN AND THE LOVES OF CUPID AND PSYCHE*. Cupid and Harlequin (a l'italienne), Miss Marie Wilton; Psyche and Columbine (a l'italienne), Miss Mary Keeley; Clown (true-born English), Herr Henderson; Pantaloon, Mr. Beckingham; Punchinello, Mr. Le Barr; Jupiter, Mr. Paul Bedford; Venus, Mrs. Billington. Henderson on the slack wire, and M. Desarra's celebrated troupe of dogs and monkeys.

ASTLEY'S ROYAL AMPHITHEATRE.

Under the patronage of Her Majesty and the Prince Consort.—Mr. William Cooke respectfully announces to the nobility, gentry, heads of families generally, and his juvenile friends in particular, that there will be *TWO GRAND MID-DAY PERFORMANCES* of the comic Pantomime, entitled *DON QUIXOTE, AND HIS STEED ROSINANTE*; or, *Harlequin Sancho Panza*—viz., *THIS DAY*, January the 9th; and Saturday, the 16th. With new Equestrian Features in the Circle.

The Boys of the Duke of York's Military Asylum will attend To-day. Doors to be opened each day at half-past 1, commence at 2.

ROYAL SURREY THEATRE.

The Best Pantomime is at the Surrey Theatre.—*THIS EVENING*, and every evening during the week, the highly successful grand comic Christmas Pantomime, entitled *QUEEN MAB*; or, *Harlequin Romeo and Juliet*, which commences at half-past 8, and terminates by 11.

ROYAL SOHO THEATRE.

Open every Evening with *HARLEQUIN KING ABOULIVAR, AND THE FAIRY OF THE CORAL ISLANDS*—the Best Pantomime in London. Mr. Shirley, Mr. Mowbray, Miss Eliza Landon, and Miss Helen Love. Clown, the renowned Abel.

Great National Standard Theatre, Shoreditch.—Every Evening. To commence with the comic Pantomime of *GEORGY POEGEY*; or, *Harlequin Daddy Long Legs*. With its splendid effects and gorgeous Transformation Scene, pronounced unequalled. Day Performance every Monday, at half-past 12.

STRAND THEATRE.

The Red Man of Agar and the Lambert Family every night in *HARLEQUIN NOVELTY* AND *THE PRINCESS WHO LOST HER HEART*. Great success.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, January 9, 1858.